

Syllabus: Applied Clarinet Lessons
The University of Mississippi
Fall 2009

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Office Hour: M 3:00-3:50 p.m., or by appointment

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Welcome to a new semester of clarinet lessons. Please take the time to read the policies and procedures below. You are responsible for all information contained in this syllabus. If you have questions about lesson policies at any point, please don't hesitate to ask me.

Course Objectives

Applied lessons develop your musical abilities through the discipline of careful, conscientious practice in preparation for performance opportunities. Lessons will focus on musical fundamentals, such as rhythm, as well as specific issues of clarinet technique such as tone production (breath control, embouchure), hand position, and articulation. Consistent refinement and improvement of these concepts is a basic expectation of this course. Lessons also represent an opportunity to synthesize and apply the knowledge you gain from other music courses, such as an understanding of functional harmony and the performance practice conventions of different periods of music history. A fluent command of the instrument and a broad, comprehensive musicianship is necessary to create meaningful, memorable musical performances, whether as an individual performer or as an educator who imparts these skills to shape the performances of others. It is expected that students will achieve a successively higher level of musical fluency at each level of study.

Grading

Your grade for the semester will consist of three components: your weekly progress in lessons; your performances, which will include two jury exams, one at midterm and one at the end of the semester, and for most students, a performance on an area meeting or student recital; and your attendance at recitals and music department events. The grade breakdown will be:

Weekly Lesson Grades	60%
Juries and Performances	30%
Attendance at Required Recitals	10%

Weekly Lesson Grades (60% of final grade)

Lesson grades will focus on three specific areas: scales and other exercises for musical fundamentals, weekly preparation of etudes and study literature, and the preparation of solo literature. Since this portion of your grade is worth 60% of your final grade, each of these three areas will be worth 20%:

Scales and Rudiments	20%
Etude Preparation	20%
Solo Literature	20%

1. Scales and Rudiments, 20%. This area covers scales and other assigned daily exercises, such as warm-ups. Grades will be assigned based on technical facility and the knowledge of scale patterns. A further breakdown of the grading policy for different levels is detailed below.

- a. CLAR 100-321:** These levels of study cover memorization of scale and arpeggio patterns in major and minor keys. A new scale will be introduced each week, and students are expected to review scales learned in previous weeks. Students will be quizzed on scales each week, including the new scale and review scales. In general, scales played correctly (note-perfect, with correct fingerings) on the first try will be given an “A”; those correct on the second try will be given a “B”; those correct on the third try a “C”; and so on. These grades will be averaged together for a weekly scale grade, worth 20% of the final grade. Daily warm-up exercises will be assigned, and familiarity with these exercises may also be counted as part of the weekly scale grade. These scales will be evaluated with a scale jury at midterm, which will be part of the jury/performance grade (see “Scale Jury” below).

Scale Requirements

Level	Scales Required
100	Major scales up to 4 sharps and 4 flats with arpeggios, chromatic scale
121	All major scales with arpeggios, chromatic scale
122	Natural minor scales, with minor arpeggios
221	Harmonic minor scales, with minor arpeggios
222	Melodic minor scales, with minor arpeggios
321	Major scales in thirds

- b. CLAR 322-422:** Scale requirements at these levels will be more flexible and will be assigned at the discretion of the instructor. If any deficiencies at previous levels are apparent, the student may be required to review memory patterns, which will be graded according to the plan outlined above for CLAR 121-321. Otherwise, new memory patterns may be assigned, or scales from a method book, such as the Baermann *Method, Book 3*, may be assigned for performance at specific tempi. A plan for scale assignments will be made at the beginning of the semester, and these scale assignments will be worth 20% of the lesson grade. Daily warm-up exercises will also be assigned, and familiarity with these exercises may also be counted toward this weekly grade. Beginning with CLAR 322, participation in the scale jury will be at the discretion of the instructor.
- c. CLAR 521-622:** Study of rudiments and scales at the graduate level will be more flexible and tailored to the needs of each individual student. A plan for these assignments will be made at the beginning of the semester, and may include orchestra excerpts or other literature usually counted in other portions of the student’s grade.

2. Etudes and Study Literature, 20%. This portion of the grade will be assigned based on the number of assignments successfully completed. A one-page etude will count as a single assignment; longer etudes will count for more and shorter ones will generally count for a fraction

of an assignment. Orchestral excerpts may also be counted as an assignment. For an assignment to be considered completed, notes and rhythms should be handled fluently and attention to technical issues identified by the instructor should be demonstrated. The grading scale will be as follows:

Grade	Assignments Completed
A	10 or more
B	8-9
C	6-7
D	4-5
F	fewer than 4

At the discretion of the instructor, students preparing for a recital may use solo literature to count toward the requirements for study literature. Specific requirements will depend on the literature being prepared for recital performance, but will be agreed on by the instructor and the student at the start of the semester. Recitals will generally be allowed for students who have demonstrated a high level of performance in previous semesters of study.

3. Solo Literature, 20%. Students will prepare a representative selection from the clarinet's solo literature each semester for performance on a jury exam at the end of the semester. Sample solo literature requirements for each level are provided at the end of this syllabus. A weekly grade will be given for the preparation of solo literature, based on the fluency with which the student handles weekly assignments, and the average of these grades will count 20% of the final grade.

Juries and Performances (30% of final grade)

Midterm Scale Jury	10%
Final Solo Jury	20%

Students will perform two juries before instrumental area faculty in the course of the semester. At midterm, students in CLAR 100-321 will perform all the scales required for the level for which they are enrolled (see "Scales and Rudiments" above); students in other levels may perform a scale jury at the discretion of the instructor. This scale jury is worth 10% of the final grade. At the end of the semester, students will perform a solo piece that they have prepared during the course of the semester. This jury, held during finals week, will count 15% of the final grade. Students giving a recital may allow their recital hearing (i.e., dress rehearsal) to count as their solo jury if a committee of the faculty members is present.

Students in CLAR 122 and higher will also be required perform on an area meeting or a departmental recital; failure to do so will result in a deduction of 10 points from the final grade. Students in CLAR 100 or CLAR 121 may perform on one of these recitals, but are not required to do so.

Area Meeting and Required Recital Attendance (10% of final grade)

Each semester, I will designate two or three recitals or concerts that all studio members will be required to attend. These recitals typically include the Faculty Woodwind Quintet concert and other events of special interest to the studio, such as appearances by guest artist or recitals by studio members. Music majors must also attend Instrumental Area Meetings, which held on selected Mondays at 1 p.m., usually in Nutt Auditorium. (Non-majors do not have to attend Instrumental Area Meeting, although all are welcome at any time!) Attendance at these recitals will count for the final 10% of the lesson grade.

Lesson Attendance

Once the lesson schedule is set, our lesson time constitutes a professional appointment. You may be excused from a lesson only for situations for which I would be excused from teaching it: illness, unforeseen emergencies, or school-sponsored events (the equivalent for me would be a professional obligation). In these instances, absences may be excused on two conditions: if documentation is provided, and *if prior notice is given*. I expect that you will make me aware of any necessary absences as far in advance as possible.

I will give make-up lessons for excused absences. Unexcused absences will not be made up and will result in the deduction of a half-letter grade from the final grade. If unusual circumstances in your schedule make your lesson time problematic, you may trade lesson times with one of your colleagues. A copy of the lesson schedule and contact information for the clarinet studio will be provided for this purpose. Excessive or chronic tardiness will also have a negative impact on your grade.

Required Equipment

You are responsible for bringing the following items to your weekly lesson: all assigned music, a working instrument, and a selection of usable reeds. If you do not have these items, your lesson may be shortened or cancelled. Music must be ordered promptly when assigned. Photocopies may be used only as a temporary solution while actual printed music is on order.

Communication

All clarinet students should have a working e-mail account that they check at least once daily. E-mail will be the primary method that I will use to contact you. I will call you usually only in the event of an emergency or to notify you of a situation that requires immediate attention.

Courteous and respectful behavior toward faculty members and fellow students is expected. Cell phones, pagers, electronic alarms, etc., should be turned off before a lesson begins.

If you have questions or would like to discuss your progress at any point, please do not hesitate to approach me. I look forward to working with each of you.

Bibliography

The following represent technical exercises and solos appropriate for each level of clarinet study. These exercises and solos are offered as guidelines; comparable works may be substituted by the instructor.

CLAR 100. Study literature: Hite, *Melodious and Progressive Studies, Book One*; Polatschek, *12 Etudes*; Starer, *Rhythmic Training*. Solo literature: Vaughan Williams, *Six Studies in English Folksong*; Reed, *Pastorale*; Tartini/Jacob, *Concertino*; Wanhal, *Sonata*.

CLAR 121/122. Study literature: Hite, *Melodious and Progressive Studies, Book One*; Rose, *40 Studies*. Solo literature: Finzi, *Five Bagatelles*; Rabaud, *Solo de Concours*; Cavallini/Waln, *Adagio and Tarantella*; Gade, *Fantasy Pieces*; Stamitz, *Concerto No. 3*. Orchestra Excerpts: Beethoven, *Symphony No. 6 (mvts. 1, 2), Symphony No. 8 (mvt. 3)*; Mendelssohn, *Hebrides*; Brahms, *Symphony No. 3 (mvt. 2)*.

CLAR 221/222. Study literature: Rose, *40 Studies*; Rose, *32 Studies*; Dufresne, *Develop Sight Reading*. Solo literature: Saint-Saëns, *Sonata*; Hindemith, *Sonata*; Marty, *First Fantaisie*; Osborne, *Rhapsody*; Weber, *Concertino*. Orchestra Excerpts: Tchaikovsky, *Symphony No. 5 (mvt. 1)*; Beethoven, *Symphony No. 4 (mvt. 2)*; Brahms, *Symphony No. 3 (mvt. 1)*; Brahms, *Symphony No. 4 (mvt. 2)*; Schubert, *Symphony No. 8 ("Unfinished," mvt. 2)*.

CLAR 321/322. Study literature: Baermann, *Complete Method, Book 3*; Rose, *32 Studies*; Klosé, *20 Characteristic Studies*. Solo literature: Weber, *Concerto No. 1, Concerto No. 2*; Mozart, *Concerto*; Szalowski, *Sonatina*; Bernstein, *Sonata*; Lutoslawski, *Dance Preludes*; Burgmuller, *Duo*; Martinu, *Sonatina*; Weiner, *Peregi Verbunk*. Orchestra Excerpts: Mendelssohn, *Scherzo from Midsummer Night's Dream*; Rimsky-Korsakov, *Capriccio Espagnol (mvts. 1 and 3)*; Borodin, *Polovetsian Dances*.

CLAR 421/422. Study literature: Rodé, *20 Studies*; Uhl, *40 Studies*; Jeanjean, *18 Studies, 25 Studies*. Solo literature: Poulenc, *Sonata*; Brahms, *Sonata No. 1, Sonata No. 2*; Rosza, *Sonatina*; Stravinsky, *Three Pieces*; Debussy, *Première Rhapsodie*; Schumann, *Fantasy Pieces*. Orchestra excerpts: Stravinsky, *Firebird*; Kodaly, *Dances of Galanta*; Tchaikovsky, *Symphony No. 4, Symphony No. 6*; Gershwin, *Rhapsody in Blue*.

CLAR 521/522. Study literature: Jettel: *Preliminary Studies for The Accomplished Clarinetist*; Jeanjean, *16 Studies*. Solo literature: Babin, *Hillandale Waltzes*; Muczynski, *Time Pieces*; Verdi-Bassi, *Rigoletto Fantasia*; William O. Smith, *Five Pieces*. Orchestra excerpts: Ravel, *Daphnis and Chloe (Suite 2)*; Shostakovich, *Symphony No. 9*; Respighi, *Pines of Rome (mvt. 3)*; Prokofiev, *Peter and the Wolf*.

CLAR 621/622. Study literature: Jettel: *The Accomplished Clarinetist*; Perier, *30 Etudes*; Cavallini, *30 Caprices*. Solo literature: Copland, *Concerto*; Nielsen, *Concerto*; Martino, *A Set for Clarinet*; Tower, *Wings*. Orchestra Excerpts: Bartók, *Miraculous Mandarin, Concerto for Orchestra*; Strauss, *Don Juan*; Stravinsky, *L'Histoire du Soldat*.